

the journal of
college radio

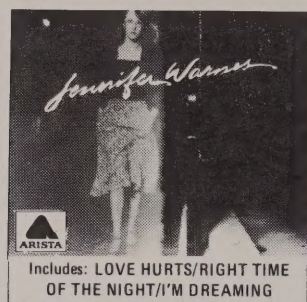
VOL. 14, NO. 4

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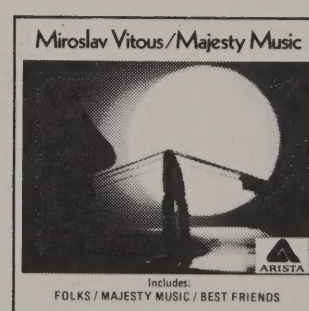
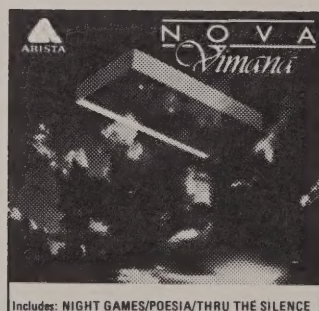
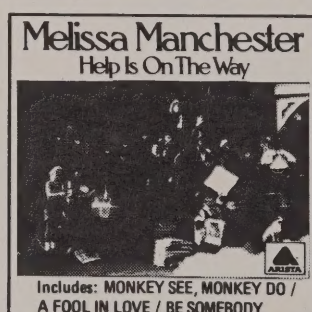
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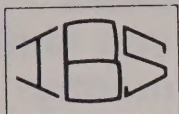
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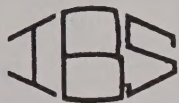


In a class by themselves!





**the journal of
college radio**



**FEBRUARY, 1977
VOL. 14, NO. 4**

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From The Editor

A special welcome to you all this time . . . not only to this issue of the Journal of College Radio but also to the 38th IBS NATIONAL CONVENTION. Not everyone reading this magazine will be at the convention, but hopefully, many more will come next year.

This may be the 38th IBS convo, but in a number of ways it is also the first. Most noticeably, it's the first convention that a good many of our present staff have had to run by ourselves. If you care to, stop a minute to think about all of the work that goes into running one of these affairs. First, a hotel has to be found, one that will accommodate all of the IBS station delegates and the necessary sessions and meetings. Then, a program must be devised that will cover as many topics as possible, of interest to nearly all kinds of College Radio people. Next, speakers must be found who can communicate their ideas on a chosen topic, and most importantly, the word about the convention has to go out to the member stations of IBS. And that's not all. Record Companies, equipment exhibitors, and others must be told about the convention, registration procedures must be set up, and through it all, the program must be revised and updated to reflect current developments. And . . . it almost goes without saying . . . everything that can go wrong does just that at **exactly** the wrong time.

Now that you have an idea of what it takes to put on a convention for you, we would all appreciate it if you would take the additional time to give us your comments, criticisms and ideas so that we can put them into effect next year. There are lots of forms and surveys being distributed at the convention for this purpose, and write-in's are welcome too.

Some sights at the convention that you should watch out for . . . first of all, if you've got a problem at the

convention, or if you have some ideas, or if you want to help, don't send a note to Box 592 in Vails Gate. We've moved our office to Washington for the weekend, and it should be open just about all the time that the convention is. Come and visit us, we'll have some coffee and a bulletin board and a message center and a place to sit around and talk. Can't say for sure which room it will be in (remember, this magazine has to be printed about a month before the actual convention), but it will probably be somewhere on the second floor of the hotel.

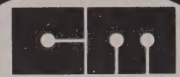
Washington is a beautiful city in the Spring, and you almost wish you could spend a week here, rather than a couple of days. Besides all of the National Landmarks and Governmental buildings, it should be Cherry Blossom Time in the parks . . . a sight that's hard to forget. If at all possible, take a stroll around the Washington Monument and the Tidal Basin.

In this issue we have some items of interest for Convention goers and for all others too. This has been a very active year for the FCC and College Radio, and a short synopsis of events can be found here. Also, an extended article on a topic that we haven't had a chance to publish anything on yet, concerning the deceptively mundane subject of **Logging Rules** for FM stations. This is of particular interest to those who run PSA announcements, Community Calendars, etc.

Besides the FCC material, an article by yours truly appears that attempts to give radio station people some ideas about printing as it applies to the operation of a college station. Most of the material for the article has been selected from the various playlists and program guides that you have been good enough to send, and some information gained by dealing with printers for JCR, FORMAT and other IBS publications is thrown in too. My great thanks to those who have sent in playlists that have been reprinted here.

You'll find other odds and ends inside also . . . hope some things are of help. Time has passed by now for articles for the April issue of JCR . . . it's our last one for the school year. Keep an eye out for it, there will be much information of use for the one who needs it most . . . the about - to - graduate - and - look - for - a - job Senior. Till then. . .

R.A.



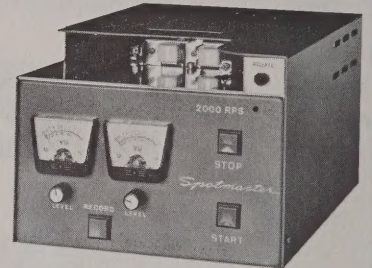
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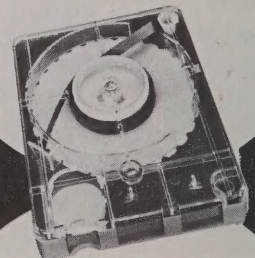
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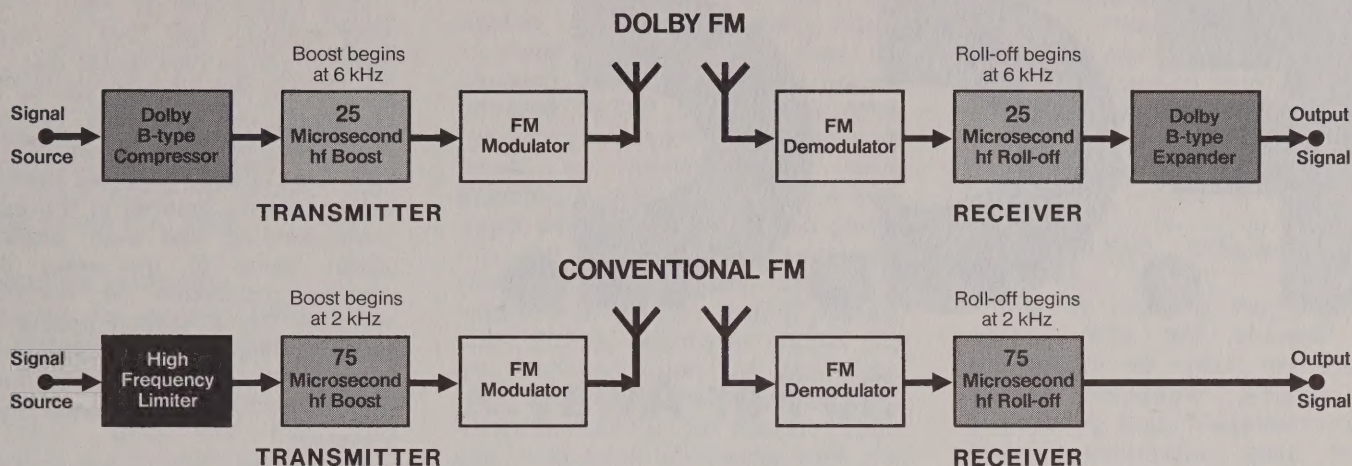
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Dolby FM and Conventional FM

Symmetry is the Difference



These block diagrams show the difference between Dolby FM and conventional 75 microsecond FM. The difference is symmetry. With Dolby FM, the circuits at the transmitter are matched by complementary circuits in the receiver. Such symmetry of signal handling has long been valued in disc and tape recording — and indeed in noise reduction systems. Unfortunately, in conventional FM broadcasting the standards were set so long ago (back in the 40's) that modern wide-range program material causes problems; high frequency limiting has to be used, and thus there is an extra process at the transmitter which is not matched by any complementary treatment in the receiver.

The Dolby B compression and ex-

pansion system is well known for its mathematically exact mirror-image operation; this is a key element in permitting FM stations and receivers to function in a symmetrical way. Here's how. First the conventional 75 microsecond high frequency boost and roll-off are reduced to the point where high frequency limiting is no longer required at the transmitter (this happens with a reduction to 25 microseconds, which gives a boost and cut beginning at about 6 kHz instead of 2 kHz). Unfortunately, this step is inherently accompanied by about a 5 dB increase in receiver noise. In the second step, however, the addition of the Dolby B system not only takes care of the additional noise but results in a noise level some 5 dB lower than conventional FM.

Thus, the overall effect is that about half of the 10 dB Dolby noise reduction capability is traded off for symmetrical signal handling. But, considering the two extremes of the dynamic range, there is still a genuine *total* increase of 10 dB in available dynamic range above about 3 kHz.

If you like the idea of a symmetrical FM system with reduced noise, then we invite you to write to us for further information. The following information is available:

1. Technical details and explanations of Dolby FM.
2. A list of stations with Dolby FM encoder units.
3. A list of receivers with built-in Dolby FM circuits.

Listening to Dolby FM

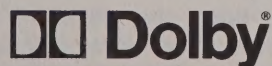
Basically, listening to the improvement brought about by Dolby FM is like listening to any audio equipment improvement — such as those made to turntables, pickups, amplifiers, and speakers. A particular improvement in a component may well be there all the time, but its noticeability will depend on various factors, such as the listening environment or the type and quality of the program material.

In the same way, the overall Dolby FM listening improvement is subtle most of the time; occasionally, however, it will be quite obvious. It should be remembered that in FM the 10 dB action of the Dolby system is distributed nearly equally between the low-level noise and the high-level signals. The audibility of any change is therefore less obvious, and depends more on program material and other conditions, than the effect of the Dolby system on cassettes.

Relative to the hiss level of conventional broadcasting and reception, a somewhat (but not startlingly) reduced hiss will be

noticed by listeners with weak-signal reception conditions; listeners with a strong signal will note no change (as with conventional FM, the noise will be determined by the station's source material). Listeners in any reception area, though, will notice a full recovery of source material high-frequency dynamics, regardless of signal strength. On most stations, cymbal crashes and other program material containing high-level high-frequency components will sound distinctly brighter and cleaner. Otherwise, for those rare stations which conventionally hold down modulation in order to preserve high-frequency signal integrity, the introduction of Dolby encoding allows an increase in overall level by several dB. Of course, this increase will be apparent to all listeners, regardless of location and whether or not they have receivers equipped with Dolby FM circuits.

We think that critical listeners can hear and enjoy the various improvements described above often enough to make the extra cost of Dolby FM well worthwhile.



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So Far Away...

by R. F. Burns

To the people who staff most student-operated college radio stations, the image of the FCC is an abstract one at most times. We tend to think of them as some far-off group of nameless and faceless people, who pass and enforce some mysterious set of rules that we're all supposed to follow, that is, if we know about them and understand them.

Many students staffing college stations really don't understand most of the FCC rules they're charged with following. (In fact, a good many commercial radio people are guilty of the same lack of knowledge, and the same lack of understanding). Sure . . . you sit down and try to force-feed a lot of material into your head in order to pass the Third Class License Exam, (with broadcast endorsement). But, how much do you really understand, and how much do you retain five-minutes after you know you've passed the exam?

Have you personally ever read over the actual FCC rules and regulations covering noncommercial radio stations? True . . . they are not what you would call exciting reading, but sometimes you'd be surprised at what you discover that you didn't know about and, the rules can supply answers to questions you may have had about operating rules and procedures.

Another area of problems with many student broadcasters is their narrow range of interest when it comes to broadcasting. Just about every station

has its music freaks of one kind or another . . . or the engineer totally immersed in obscure schematics of exotic new devices. But, what about station management? Aren't managers supposed to stay in touch with the overall picture of what's going on at their station, and what may happen in the future?

Most managers and management people do that to some degree. But, most of the interest and planning and discussion goes into very local elements. Not that it shouldn't. After all, you had better plan program schedules and announcer shifts for both the current and upcoming semester. And, that 3-6 p.m. slot has an opening that must be filled within the hour. And, the next year's budget is coming up before Student Council in a week or two. The stream of immediate problems is almost endless.

But . . . how many management people keep their eye out for what's going on at the FCC? Apparently, not too many, judging by our experience. OK, you've got your own station problems to worry about, but somehow you never really relate the general things going on at the FCC to your station specifically. The FCC issues are too broad, too general, and they don't really affect your station directly.

WRONG!

What is going on right now at the FCC can and will have a **direct** effect on the way you run your station . . . (and maybe even **IF** you'll still run your station). IBS tries to help by alerting you to new issues that could affect you, and advising you on ways to shape the directions the issue may take, or ways to comply with new rules already adopted. Even so, I am constantly amazed at the lack of understanding and even awareness about some of the areas under current discussion at the Commission. Some station people can't seem to be bothered about these things . . . but they'll be the first to attack the new rules once they're adopted.

OK. Let's not remain totally negative about the whole thing. There are ways for you to find out what's going on. **Read** the IBS mailings when they get to you. Read the trade publications, including **Broadcasting**. And, to give you a head start, these are just some of the issues that have either been under discussion at the FCC, or have been adopted as new rules:

And yet, so close

ASCERTAINMENT OF COMMUNITY NEEDS

The FCC has adopted new rules that, for the first time, require Ascertainment by noncommercial stations. What is "Ascertainment?" Basically, you have to determine what the needs and problems of your community are, and show and/or propose at least some programming to meet some of those needs or problems. For radio, the rules are very flexible in that they don't specify exactly how you must go about determining the needs and problems. It lets you come up with your own methods. (For commercial broadcasters and television stations, the rules are much more rigid, with specific guidelines for conducting your Ascertainment survey). FM 10-watt stations are exempt from Ascertainment rules, but any station over 10-watts must comply. And, you must do it each year, and keep the data on file. Ascertainment data must also be

...to your station

filed with the FCC with your license renewal application. IBS will be publishing more information on Ascertainment soon. Meanwhile, you can write to the FCC Public Information Office for a pamphlet reprint of the Federal Register with the rules on ascertainment for noncommercial stations. Ascertainment will also be on the program schedule for the IBS National Convention, and you can learn more about it directly from people on the FCC staff.

OPERATOR LICENSES

The exams for the Third Class, with Broadcast Endorsement, license have gotten tougher, particularly the section on element 9 (the technical material). But, the FCC has published a new study guide to help you with it. It's called the Broadcast Operator Handbook, and it costs \$2.60 at Federal Bookstores or from the Superintendent of Documents, Washington, D.C. The FCC has also adopted new rules which exempt operators at 10-watt FM stations from needing element 9 **IF** the station installs automatic limiting equipment to keep their modulation from going over 100%. But, if you intend to work at any other station of higher than 10 watts, you will need the element 9 endorsement, after all.

EMERGENCY BROADCAST SYSTEM — [EBS]

Some confusion still seems to surround this whole area. Last year, the FCC required installation of new two-tone equipment for monitoring EBS tests. But, 10-watt stations only needed the receiving and decoding equipment, not the more expensive generating equipment. Everyone must conduct weekly tests, and be able to receive tests from a local monitored station. 10 watters do the tests without the two-tone signal, but everyone else has to generate the two-tones as the attention signal part of the test. Though some may treat it that way, the FCC does not take EBS as a joke. If you are confused as to what you need for EBS, ask IBS, or ask the Commission.

DOCKET 20735

This mysterious-sounding issue could very well decide the future of noncommercial radio, particularly at stations operated by students. The battle for spectrum space on the dial

is on . . . and the larger, professionally-staffed stations funded by CPB are looking to increase their penetration. To do this, they are trying to get new rules passed so they can literally kick a 10-watter off the air if they are blocking establishment of a higher-powered facility. Among the other rules they're proposing are minimum hours for noncommercial radio stations, which could have a very direct effect on stations who go off the air during recesses and vacations. This whole docket is loaded with goodies that, if passed, could directly affect your station and its continued operation. Have you read the docket? Have you read IBS material mailed to you about it? Have you filed your comments with the FCC?

DOCKET 20780

Again . . . don't let the word "docket" scare you off. This one could have some drastic effects on carrier-current stations. Currently, the period for filing comments is over, and things seem to be inactive on it. But, basically, it would impose severe limitations on carrier-current AM transmitters. In fact, these restrictions are so severe, that the prices would skyrocket, if any manufacturers could even meet the specifications at all. And, the coverage area might be reduced to the point where it was virtually impractical to even operate a carrier-current station at all. Are your engineers aware of this?

LOGGING CHANGES — Docket 20898

Nothing too drastic here, but you should know about these changes for your program log. Elsewhere in this issue of JCR, you'll find a detailed article specifically about these changes. Read it, and make sure you're complying with the logging rules at your station.

LICENSEE CONTROL

There's a renewal hearing going on right now for a noncommercial station in Philadelphia, which could have important consequences for other noncommercial radio stations licensed to a college or university, but staffed by students. The issue involves licensee control, that is, the control and responsibility a licensee has over its station, particularly

when that station is staffed by students. At this writing, the hearings themselves have been concluded, and it's in the hands of the Administrative Law Judge from the FCC. This will be one of the topics at the IBS National Convention, and one to keep your eye on when the decision itself is released. It may very well affect the control, (or lack of it), your licensee has at your station.

AUTOMATIC TRANSMITTER SYSTEMS

This is one for the engineers, mainly. ATS are virtually total automation of your transmitting system, including program and engineering logs. Requirements say that malfunctions have to be corrected within a given period of time, or the system must automatically shut-down. Advantages include freeing operators from logging duties and freeing stations from having to have 3rd class operators on duty at all. All the operator would need is a Restricted Radiotelephone permit, requiring no broadcast endorsement or exam. These may be a bit expensive for noncommercial stations at least right now, but they may become a factor later on.

These are just some of the things that either have gone on or are now currently under consideration by the FCC. It is in your own best interest, (and that of your station), to keep up with these new changes and proposed rules. You have the chance to comment on proposed rulemakings before the Commission, but not too many of you take advantage of that opportunity.

While you're at the IBS National Convention, try to get to those sessions discussing issues and topics you may not know much about. IBS as a national organization can only do so much to act as a spokesperson. A lot is up to individual stations themselves.

Remember . . . the FCC and its work is not abstract. What it does and how it does it can and does affect your station directly. So . . . while your immediate attention may be on who's filling the 3-6 slot . . . also give some thought once in a while to what's going on in Washington and what it may mean for you and your station.

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Everything a collage radio station needs to know about....printing

by Rick Askoff

Printing? What's that got to do with radio? Well, not too much, really . . . but enough to make the print media one of the most important peripherals of running a College Radio station. The Station Manager or Music Director or Publicity Director who has a good grasp of the potentials of print will probably find his or her station with better record service, more "tuned in" listeners, and if a commercial operation, greatly increased revenue. This article will try to explain some of the basics of radio station printing, with some interesting examples thrown in. These examples are all the more valid, incidentally, because they come from **you**, as you will see.

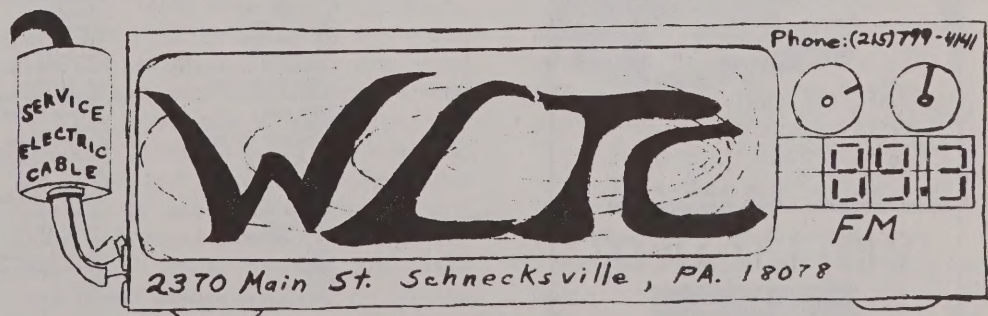
College Radio stations have several worries that don't normally plague the lives of commercial station operators. The main one is that the College Radio guys have to practically fight for decent record service from most companies, and if you put yourself in the position of a promotion director at a record company, it's easy to see why. Let's say you have X amount of records that you can send out, and twice that number of College Radio stations that are asking for service. If you are going to send out those records, you have to pick stations that will, in your best estimate, actually play them. The worries have traditionally been (a) "Will the records actually make it to the radio station?", (b) "How do I find out if they are being played?" and (c) "Is anybody listening?" As you can see, record service from companies depends largely upon assuaging these fears in the minds of record promoters. And this, of course, is the first place that the creative use of the print media comes in handy.

The Playlist

In a business as diverse as the recording industry, and for that matter, as incredibly diverse as the field of College Radio, there is bound to be some disagreement as to what makes a good playlist. After looking over hundreds of them, and listening to record people talk about what they get, and what they would like to get, I'm prepared to give a fair idea of what a good playlist contains. First of all, there should be certain minimums that should be obvious to all . . . but sometimes we forget just the same. Station Call letters, a reliable address that records should be shipped to (would you send records to a place that sounds like someone's dorm room?) information about the station that is helpful (type of transmission, power, listening audience size and composition, station format, hours of operation, etc.) and most importantly, a phone number and name of someone who will answer it and

know what's going on. This last point can't be overstressed. I don't know where the phone budget of your average record promoter comes from, but I do know that they **love** to use the phone. Let's face it . . . if someone calls your school looking for the radio station and by some mischance get's an operator that says "Radio Station?, gee . . . I didn't know we had one of those", what do **you** think goes on in the mind of the caller? Now, all of the above may sound like an awful lot of information to cram onto the printed page, but the point about clever use of print media is well taken here . . . if you can make up a really good letterhead.

Two things will be accomplished by the use of a clever and attractive letterhead and/or playlist heading. One is that all of the information that you must get across will be in the eyes of the beholder painlessly (imagine having to read a couple hundred playlists each week . . .

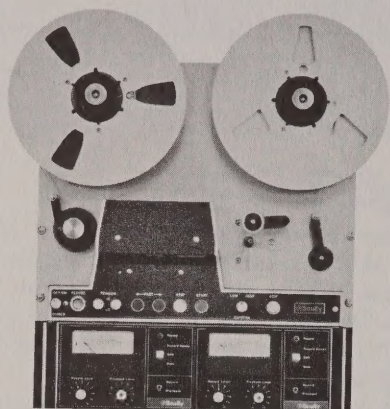


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maybe more), and two, your station will have an image of professionalism that will almost always cure the basic worries of the record promoter. As incredible as it may seem, once you start to look professional, you are probably well on your way towards being professional.

What goes into the playlist counts most, naturally, and although its hard to imagine a new or creative approach to listing records, that helps also. First of all, most record people want to know what albums are being played. Honesty is the best policy here, as it is in most places. They want to find out if their product is being aired, if it is being requested by the audience, and if it is selling in the stores near your radio station. How much of this information should you provide? That's up to you, and it depends on how much time you have and how good your music director is. I've seen playlists that list ten albums that the MD has picked to play that

week. Nice to know, but not of great help. Then again, every once in a while a 10 page extravaganza of a sheet lands on my desk with a thud, listing every album played in the past two months, logging all request calls, and containing retail reports on the 55 best selling albums at three local record shops. Great job . . . but put yourself, once again, in the shoes of the person who has to read a three foot high stack of these things. Retail reports and request reports are a good thing, but it helps to be brief. Best information to include is the albums being played, the artists, the labels, and the number of times played during the week, if you are able to compile this information. I'm told that those who do spend the time going over individual show playlists to count plays find it well worth it. Of course, to do this, you have to ask each program host to write down each selection and artist, but that's a good idea anyway.

W G S U F M State University College of Arts & Science Geneseo New York 14454 John A. Devlin, Manager			
(716) 245 5586		Weeks of July 6 thru 19, 1975	
ALBUMS MOST PLAYED PAST TWO WEEKS			
ARTIST	ALBUM	LABEL	# of Shows
AEROSMITH	Toys in the Attic	Columbia	5
KAREN ALEXANDER	Isn't It Always Love	Asylum	7
*AMAZING BLONDEL	Inspiration	DJM (Import)	4
BAD COMPANY	Straight Shooter	Swan Song	7
JEFF BECK	Blow By Blow	Epic	16
BREWER & SHIPLEY	Riddle Ridge	Capitol	3
DAVID BROMBERG BAND	Midnight On the Water	Columbia	3
*ALBERT BROOKS	A Star is Bought	Asylum	3
*ERIC BURDON BAND	Stop	Capitol	5
CAMEL	The Snow Goose	Janus	4
BRUCE COCKBURN	Night Vision	True North (Import)	4
LARRY CORYELL & 11TH HOUSE	Level One	Arista	5
*ROGER DALTRY	Ride a Rock Horse	MCA	8
DOOBIE BROTHERS	Stampede	Warner Brothers	11
*GEORGE DUKE	The Aura Will Prevail	BASF	20
BOB DYLAN	Blood on the Tracks	Columbia	5
*BOB DYLAN & THE BAND	The Basement Tapes	Columbia	10
EAGLES	One of These Nights	Asylum	15
EARTH, WIND & FIRE	That's the Way of World	Columbia	7
*ENGLISH CHAMBER ORCHESTRA	Vivaldi: Four Concertos	Columbia	14
*FAIRPORT CONVENTION	Rising for the Moon	Island	18
RACHEL FARO	II	RCA	6
FLYING ISLAND	Flying Island	Vanguard	4
PETER FRAMPTON	Frampton	A & M	5
STEVE GOODMAN	Jessie's Jig	Asylum	16
MIKE GREENE	Pale Pale Moon	GRC	9
*GUESS WHO	Power in the Music	RCA	8
*JIM HALL	Concierto	CTI	4
*HEAD EAST	Flat as a Pancake	A & M	5
*JOHN HIATT	Overcoats	Epic	3
HOT TUNA	America's Choice	Grunut	8
*CATHERINE HOWE	"Harry"	RCA	4
*FREDDIE HUBBARD	Liquid Love	Columbia	9
*HUDSON & FORD	Worlds Collide	A & M	10
*HUMMINGBIRD	Hummingbird	A & M	6
INCREDIBLE STRING BAND	Hard Rope & Silkin Twine	Reprise	10
*JEFFERSON STARSHIP	Red Octopus	Grunut	25
WAYLON JENNINGS	Dreaming My Dream	RCA	4
ELTON JOHN	Captain Fantastic	MCA	4
*JOURNEY	Journey	Columbia	4
RAHSAAN ROLAND KIRK	3 Sided Dream	Atlantic	3
LED ZEPPELIN	Physical Graffiti	Swan Song	10
DAVE LIEBMAN	Drum Ode	ECM/Polydor	13
PHIL MANZANERA	Diamond Head	Atco	10
MARVIN & FARRAR	Marvin & Farrar	EMI	23
PAUL MC CARTNEY & WINGS	Venus & Mars	Capitol	7
MC KENDREE SPRING	Get Me To The Country	Pye	5
*N.Y. JAZZ QUARTET	In Concert In Japan	CTI	5
NUCLEUS	Shakships Etcetera	Sire	5
ORLEANS	Let There Be Music	Asylum	12
*OUTLAWS	Outlaws	Arista	9
OZARK MOUNTAIN DAREDEVILS	It'll Shine	A & M	11

*Denotes NEW to the Playlist
#Denotes RETURN to the Playlist

***** OVER *****

***** OVER *****

***** OVER *****

Generally considered a "model playlist", WGSU-FM's sheet contains a large amount of information that is set out in a clear and easy to read style. Albums are listed alphabetically by Artist. Album Title, Label and the number of program hosts who actually played one or more cuts are given, along with additional listings, featured albums and a short section for comments on the reverse.

Back to the topic of printing for a moment. If your school has a printing shop, now is the time to make friends! Do what you have to, but get them to print your playlist on time each week. Offset printing is what you want, if at all possible. No one likes to get a mimeograph sheet in the mail, except for the oddballs that sniff the things. Talk to the printer to find out what you can and cannot do when you make up your playlist to be printed. Most printing processes now in use (including offset) use a photographic process. This means that whatever your master looks like, that's how the finished product will look. Do not fold, do not staple, do not touch with hands if at all possible, and do not type a master with blue ink (cameras can't "see" blue ink very well).

Graphics are fun and helpful, and you may want to stretch your imagination here. Headlines are possible if your school has a varityper someplace. Or, you can buy rub-off lettering fairly cheaply at an art supply house and do it yourself. In making your print master (also called "camera-ready" copy), try to imagine what it will look like in print, and also, try to imagine what it will look like on that hypothetical record company desk, along with two hundred others.



The playlist and...

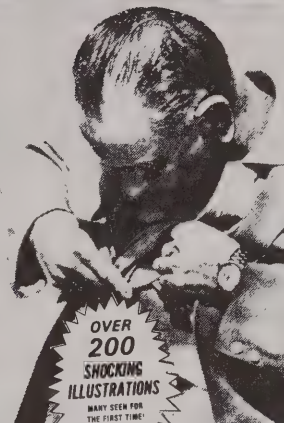
Period ending 24 May 1976		
3/25 5/24	Artist/Favorite Tracks	Label
1	Return to Forever/Majestic Dance/Medieval Over	Columbia
2	Maria Muldaur/Wild Bird/Back By Fall	Reprise
NC	3 Firefall/Livin' Ain't Livin'/It Doesn't Matter	Atlantic
NC	4 Heart/Magic Man/Crazy On You	Mushroom
5	People Gold/Choices/Rain, Oh Rain	Morning Sky
6	Steely Dan/Kid Charlemagne/Green Earings	A&M
7	Poco/Starlin' At The Sky/Howe Of Cimarron	ABC
NC	8 Steve Goodman/Between The Lines/That's What... Asylum	
9	Sutherland Bros. and Oliver/Dr. Dance/Dirty City	Columbia
10	Genesis/Mad Man Moon/Dance On A Volcano	A&M
27	11 Buz Scaggs/Georgia/Lido Shuffle	Columbia
12	Jim Capaldi/It's All Up To You/Boy w/ Problem	Ireland
NC	13 The Outlaws/Strick Around For Rock n' Roll	Arista
NC	14 Nila Lodginn/Cry Tough/You Lit A Fire	A & M
15	Steve Marriott/Midnite Rollin'/Help Me Thru...	A & M
16	J.D. Souther/Faithless Love/Banging My Head...	Asylum
36	17 Jean-Luc Ponty/Passenger Side Of Dark	Atlantic
NC	18 Seals and Crofts/Sweet Greenfields/Million S	Horse Warner
30	19 Albert King/Nobody Wants A Lonely Cold Women	Otis
NC	20 Double Bros./Wheels Of Fortune/title cut	Warner Bros.
6	21 Bad Co./Silver, Blue & Gold/Honey Child	Swan Song
22	22 Jerry Garcia/Might As Well/Tone Up Over You	Round
NC	23 Bobby Whitlock/Grand New Song/Why Does Love...	Capricorn
8	24 Lynyrd Skynyrd/Searching/Gimme Back My Bullets	MCA
NC	25 Led Zeppelin/Nobody's Fault But Mine	Swan Song
NC	26 DSO/Keep Pushin'/Our Time Is Gonna Come	Epic
NC	27 Stephen Stills/Circulin'/Buyin' Time	Columbia
17	28 Carole King/It's Gonna Work Out Fine	OKe
NC	29 Head East/This Woman's In Love/Don't Want...	A & M
NC	30 Savoy Brown/Get Up & Do It/Walkin' & Talkin'	London
NC	31 Wet Willie/Walkin' By Myself/Everything...	Capricorn
32	32 The Dixie Dilemma/Juke Box Boogie	Smiley Soul
NC	33 Thin Lizzy/Jailbreak/Angel From The Coast	Mercury
7	34 Pure Prairie League/Gimme Another Chance	RCA
NC	35 Kingfish/Goodbye Yet I'll Love/Lazy Lightnin'	Round
29	36 Journey/She Makes Me Feel Alright/Anyway	Columbia

This survey is based on listener requests, display info, and WPGU's judgment.

WPGU's playlist uses an inexpensive method for two color printing . . . the station's logo, headline, return address and the box are all printed in blue, with the space in the middle left blank. Information that changes from week to week [the playlist] is printed in black. Savings are realized by printing large numbers of blank playlist forms, and using a small number for each weekly or bi-weekly playlist.

GRAPE SHOT

THE MOST HIDEOUS CRIMES OF ALL TIME!



SUMMER
'76

Shocker Specials!

WQAX



indiana memorial union / room thirty-five

100
color
stereo

bloomington / in 47401 / 812-337-9415

Grapeshot is an irregularly published program guide, playlist, information sheet and general interest magazine identified only with WQAX-CAFM at Indiana University. "All-in-one" format [playlist, etc.] gives the magazine a wide circulation [to record companies and local listeners]. Grapeshot averages 5-6 pages of advertising per 16 page issue, including station promotions and ads for WQAX tee-shirts, among other things.

Station Promotional Materials

In this category of printed material we find Program Guides, Station Fact Sheets, Posters and for want of a better place to put them, Rate Cards. All of them, with the exception of Rate Cards in the commercial operation, are superfluous in the actual operation of the College Radio station. However, if you can possibly think of a way to do them, you will find them paying off in one way or another. Posters and Fact Sheets are easy . . . everyone knows what a good poster looks like, and the only problem is finding someone to draw one for you (make some friends in the art department this time). A word about color printing here . . . most printing processes reproduce colors by printing in one of the primary colors one at a time. First, the yellow components of the picture are printed, then the blue, then the red (not necessarily in that order) with the final result looking approximately real. Look at a color picture in your favorite magazine very

closely and you'll see how it's done. This is a time consuming, tedious and expensive process. If one of those colors is off by a hair, the whole thing will look like an old painting drop cloth. If you want color, far better to go with a spot color job (have one section in one color, another in a different color, etc.). Still more expensive, but worth it in certain cases. Cost per thousand is lower for each thousand, so print something you want a lot of, and make use of the posters, or letterhead, for years. Do not, unless you have lots of money to spend each year, print a three color letterhead with the name of your about-to-graduate GM on the top.

Program Guides are beginning to come into the fore in the world of noncommercial radio, because (at last, at last) radio stations are once again offering varied programs throughout the week and broadcast day. Publishing a clear, well laid out and fun to read program guide can do wonders for your station. First,

there's that "professional" appearance that counts so much . . . this time with the powers that be up in the administration building. Then,

there's the increased amount of listener support that you'll have once they find out about all of the neat things you are putting on the air that

they never bothered to tune in to. Finally, if you can swing the amount of time required, you can sell advertising in the guide, even if you are a noncommercial station. You probably won't pay for the guide this way, (if it's good enough to attract advertising dollars, it's too expensive), but every little bit helps. Finally, there's the added experience that your staff will be getting in the media world. Printing these things (and writing little articles to go in them) is a whole lot of fun and gives your listeners a **visual** image that will supplement the **aural** one that they already have.

WGMC PROGRAM SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00 AM	News Headlines	→	→	→	→	
9:10	Consumer Time	→	→	→	→	
9:15	These People are Working For You	Not For Children Only	Viewpoint	Perspectives in Counseling	N.Y. State Senate Report	
9:30	Earthwatch	→	→	→	→	
9:45	Greenspot	Agriculture USA	Barber Conable	Music	Scope	
10:00	Our Heritage, Our Hopes	Swedish Sounds	Country Crossroads	Brazil 75	Serenade in Blue	
10:30	Timely Topics	→	→	→	→	
10:35	People Business	Music	Music	Local Specials	Front Row Center	
10:45	2001	Storytime	Energy	Creative Woman	Music	
11:00	News	→	→	→	→	Don and Tony Show
11:15	Books for Busy People	→	→	→	→	
11:30	Country Junction, USA	Music	Great Lives After 55	Country Junction, USA	All God's Children	
11:45	↓	↓	↓	↓	↓	
12:00		Country Junction, USA	Country Junction, USA		Country Junction, USA	News headlines
12:15		↓	↓	↓	↓	12:05 Don and Tony Show
12:30		↓	↓	↓	↓	
12:45	These People Working For You	Not For Children Only	Viewpoint	Perspectives in Counseling	N.Y. State Senate Report	
1:00 PM	News	→	→	→	→	WGMC Story lady
1:15	2001	Storytime	Energy	Creative Woman	Music	
1:30	Consumer Time	→	→	→	→	1:20 Music
1:45	Timely Topics	→	→	→	→	
1:50	People Business	Music	Music	Local Specials	Front Row Center	
2:00	Earthwatch	→	→	→	→	
2:15	Greenspot	Agriculture USA	Barber Conable	Music	Scope	2:05 Music
2:30	Roger Carroll	Spectrum 75	Wolfman Jack	Country Roads	Music	
3:00	Student Programming	→	→	→	→	3:00 Local Programs
5:00	Books For Busy People	→	→	→	→	3:10 Music
5:00	Our Heritage, Our Hopes	Swedish Sounds	Country Crossroads	Brazil 75	Serenade in Blue	4:00 Consumer Time
5:15	Earthwatch	→	→	→	→	4:05 Music
5:45	Consumer Time	→	→	→	→	5:00 News headlines
5:50	→	→	→	→	→	5:05 Music
5:55	The Bullpen	→	→	→	→	
6:00	News	→	→	→	→	Sign-off
6:15	People Business	Storytime	Energy	Local Specials	Front Row Center	
6:25	Timely Topics	→	→	→	→	
6:30	These People are Working for You	Not for Children Only	Viewpoint	Perspectives in Counseling	N.Y. State Senate Report	
6:45	Greenspot	Agriculture USA	Barber Conable	Music	Scope	
7:00	2001	Music	Great Lives After 55	Creative Woman	All God's Children	
7:15	Simon Holiday	↓	↓	Pete John's Progression	↓	
7:30	↓	Experience	Bd. of Ed. (2&4) Wednesday Night of Memories (1&3)	↓	Friday Night of Gold or Live Sports	
8:00	↓	Town Board (1st&3rd wk)		↓		
8:15	News	→	→	→	→	
8:30	From Satchmo to Miles & Beyond	Irish Party House 2, 4, 5 wk	Bd. of Ed. or Wednesday Night of Memories	WGMC Jamboree	Friday Night of Gold Live Sports	
9:00	↓	↓	↓	↓	↓	
9:30	↓	Music	Al Rehn 1 & 3 week	↓	↓	
10:00	↓	↓	↓	↓	↓	
10:30	↓	↓	↓	until 12:30 a.m.	↓	

Besides unusual number and wide range of programs presented on one sheet, most notable element to WGMC's program guide is its LARGE [11" X 17"] size. Additional information on programs and facts about the station are printed on the reverse of this sheet. Large sheets are generally more expensive to print, but not too much more than standard size, since printers generally use large sheets of paper anyway, cutting to size after printing. WGMC is a high school station in Rochester, New York.

time explanation

AAA 7am-1pm 4pm-6pm

AA 6pm-2am

A 2am-7am 1pm-4pm

National and Local Rates Are The Same
Fixed Position: Rate Plus 10%
10% More Spots For Payments In Advance

Unpaid Accounts Over 30 Days, A 1 1/2% Monthly Service Charge
Will Be Added (18% Annual Percentage Rate)

spot rates

Effective Jan. 1, 1978

60
sec

CLASS	1-25	26-100	101-500	500+
AAA	2.80	2.55	2.30	2.05
AA	2.55	2.35	2.10	1.85
A	2.40	2.15	1.90	1.65

30
sec

AAA	2.00	1.85	1.70	1.55
AA	1.80	1.65	1.50	1.35
A	1.60	1.45	1.30	1.15

Rate Card for the All Campus Radio Network [ACRN] at Ohio University, Athens. Card is printed on a small [5" X 6"] dark stock, with a purple border. On the other side, the ACRN logo appears, with phone numbers and other information. ACRN salespeople supplement this card with printed brochures showing station operation, and a pamphlet detailing market information for potential spot buyers.

Rate cards are crucial to the College Radio station that airs commercials. Here, more than anywhere else, a professional approach counts. Getting a sympathetic record promoter to send a few albums your way is one thing, but getting your local restaurateur to shell out hard earned bucks for a radio spot is another thing entirely. The rate card is what you leave in his hand, along with the impression your salesman leaves in his mind. A rate card cannot be too good! Design it so that it is clear but detailed, with different package deals listed, perhaps with a program schedule if you have one, and with some idea of what the audience is like. Many words could be written about these things, but you should have an idea by now of what can be accomplished by careful and creative printing. Spare no expense here, if you are serious about selling time on your station.

To be professional a speaker should be:

**Flat¹, Wide Range,²
Rugged,³ Loud,⁴
Uniform,
Wide-Dispersion.⁵**

What else could you possibly want?

**Handsome,⁶ Small,⁷
Low-Cost.⁸**

1 & 2. 45 to 18,000 Hz \pm just 3dB. Or 32 to 18,000 Hz with optional equalizer in step-down mode. A result of sophisticated Thiele/Small vented speaker technology. You choose either 4th or 6th order Butterworth filter response.

3. Withstands 30 watts long-term or up to 300 watts short-term (10 milliseconds). Tweeter protector included. Professional enclosure construction.

4. Delivers 111 dB with 300 watt peaks. 96 dB SPL at 1 meter with 1 watt.

5. 126° horizontal dispersion \pm only 31° from 400 to 16,000 Hz. 66° vertical dispersion \pm just 16° from 4,000 to 16,000 Hz.

6. Satin finish oak and matte black with protective black edging is quietly contemporary.

7. Less than 4 cubic feet. Just 20" wide, 28½" high, and 11¾" deep. Mounts readily to wall or ceiling. Tweeter rotates for same room coverage whether vertical or horizontal.

8. At \$291.00 a remarkable achievement. Optional SEQ Equalizer \$60.00. Prices suggested net, slightly higher in the West.



The new E-V Sentry V.

Send today for a fact-filled data folder on the New Sentry V. It will thoroughly prove that even your smallest space can enjoy good sound. Or better yet, ask your E-V sound specialist to arrange an audition. We promise a remarkable experience.

Electro-Voice[®]

Dept. 377CR, 641 Cecil St.
Buchanan, Michigan 49107



a gulton
company

All of the above.

Printers, Composing — Money

If your school has a print shop that you can gain access to, you'll have to work things out however you can, within the policy of the school business office, or whoever controls the money for printing. Perhaps the station budget must pay for printing in-school . . . perhaps you can arrange for some savings by working with the student newspaper, public relations office or any school institution that depends upon printing. Arrangements vary so much from place to place that it is impossible to give very cogent advice that applies everywhere. However, if you have to go outside the school to a regular commercial printer, pretty much the same rules apply everywhere.

The main advantage of a commercial printer is that they will be more likely to do your work for you on time and with higher quality. This is especially true if you are a regular and helpful customer. The main disadvantage of using a commercial printer is money. Here, some words to the wise are appropriate.

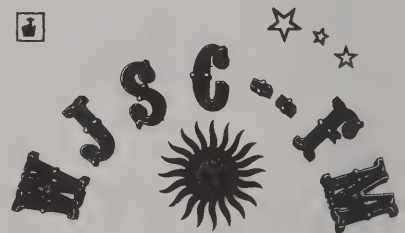
Most commercial printers make their living by selling paper. You can and should shop around for the best price on printing, because the cost of paper, and the amount that the printer charges for it will vary incredibly. Make sure that you are aware of all of the different grades of paper available to you, and pick what you want with an eye towards saving money. It's possible to get excellent deals on paper if you try, and you should. Price depends on color, texture, weight, size and amount. Find out what your options are, and then figure out ways to cut down on paper use. Not only for the sake of your budget, but for the sake of our trees! Paper saving tricks include the obvious (printing on both sides) and the not-so-obvious. A sheet of paper that is folded correctly can serve as a little booklet, if you prepare it that way. One side of the booklet can even leave a place for an address . . .

thereby cutting down on envelopes used. Another idea is to have the printer photo-reduce your material so that it fits on a smaller sheet. Up to a certain point, you can shrink a page down to a fraction of its original size, and still maintain readability. Again, a talk with a printer will give you a better idea of what this will cost, and what you can and cannot do with it.

Inclusion of hand drawn pictures, titles (headlines) and other graphics is a help, but some things are easier to do than others. Generally speaking, a photo has to be specially prepared by the printer before it can be photographed for reproduction, and this will cost you about \$5 for each photo. If you are preparing the layout of the printing job yourself, consult with the printer on these things first, as some things tend to work better than others.

Occasionally, you will want to print something that doesn't look like it came from a typewriter. This is where you will want to enlist the aid of a graphics studio, or a compositor. If you look at your typewriter's printing, you can see that each letter is the same width. A certain number of characters fit on a line, and there is no way to squeeze a few extra letters in without it being noticed. A composing machine (and there are many types) has lettering that is variable in width. An "i" takes up less space than a "w", for example. This magazine and most others like it are composed in this way, so you can look at this lettering for comparison. This variable spacing feature enables the right hand margin of a page to be as even as the left (called "right justification"), and it also makes the lettering easier to read. Once again, you'll have to check into the costs and do some shopping around. If you have a good printer, chances are that they will do the composing and printing for one price that is lower than having two different people doing the work. If you are really lucky, you might find a talented and sympathetic artist who will help to arrange your layouts and make them look really good, for comparatively little money. If you can get a great rate card printed up in this way, the returns are sure to pay off the initial expense. I've known of some people who have had cards composed and printed up (in 3000 lots) for as little as \$35.

By the time you are dealing with a composer and having layouts done, printing in three color jobs and so on, you'll have made a good start on a print media career . . . only, you started out in radio, right? Well, a little extra knowledge can't hurt, and besides, it looks good on the old resume. Wait! Almost forgot that one. Your resume . . . that capstone of your college radio career . . . is the one thing that you want to look **great**. Most people type one up, carry it off to a local printer and hope for the best for five bucks or less. Not you. Save up the money, write something really good (next month's JCR will have some tips on this) and get it composed by a good graphics person. Not only will your resume stand out, but it will look (there's that word again) **professional**. Well worth the money, if it works for you.



90.1 Stereo

Free Mountain Radio



**HIGHS
in
SOUND**



802-635-2314 ☆

Johnson State College

Johnson, Vt.

05656



A rarity among radio station printing efforts, WJSC's playlist/program guide is printed on recycled paper. Along with the not-quite-straight but readable layout, this gives some distinction to the sheet, and may reduce costs.



Public Directors: Lewis Erskine and Cliff Rockley
Business Lines: (714) 626-4747

FCC makes changes in non-commercial logging rules

by Jeff Tellis

The FCC has again made some changes in the logging rules for noncommercial educational broadcast stations. The changes, while not drastic, can make some differences in the way you keep the program logs at your station. They were issued under Docket 20898, released December 30, 1976. The effective date for the changes was January 27, 1977.

We'll try to review and discuss some of the more important program logging rules and changes here, and how they may affect the way you keep your logs. The complete updated revisions will eventually be published and mailed to you, assuming you are on the subscription list for the FCC Rules and Regulations, Volume III. (If you are a licensed station and do **not** have a current subscription to Volume I and III of the FCC Rules and Regulations, you had better get one!)

Most of the important changes come under a revised Section 73.582, and they directly affect your program logs. Here's a summary of some of what the new rules require:

BROADCAST DAY

Your program log covers one broadcast day. This means from sign-on to sign-off. If you're on 24 hours a day, the program log should cover from midnight to midnight.

PROGRAM LOG ENTRIES

1. **Program Name or Title**
2. **Entries which indicate the time each program begins and ends.** If you broadcast a longer program during which separately identifiable shorter programs of a different type or source are presented, and you want to count these shorter programs separately, the beginning and ending times for the longer program need be entered only once for the entire program. The beginning and ending times for the shorter programs can be entered underneath the entry for the longer program, with the entry indented to make it clear that the shorter program was a part of the longer program and broadcast within it.
3. **Source of Program** - Here's the way the Commission defines the various program sources and the

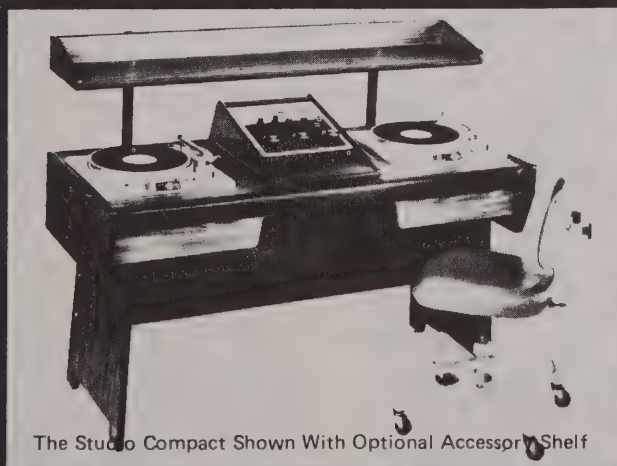
accepted abbreviation for each:

LOCAL PROGRAM - (L) - a program originated or produced by the station, employing live talent more than 50% of the time, and using the studios or other facilities of the station. A local program recorded or filmed by the station for later broadcast shall be classified as local. Programs primarily featuring phonograph records, syndicated or feature films or taped or transcribed programs, shall not be classified as local, even though a station personality appears incidentally to introduce such material.

RECORD PROGRAM - (REC) - any program, not falling within the definition of "local" above, which utilizes phonograph records, electrical transcriptions or taped music, with or without commentary by a local announcer, or other station personnel.

NETWORK PROGRAM - (N) - any program furnished to the station by a network, (national, regional, or special), such as Public Broadcasting System, National Public Radio, etc.

OTHER PROGRAMS - (OTHER) - are any programs not defined above, including, without limitation, syndicated film, taped or transcribed programs, and feature films.



The Studio Compact Shown With Optional Accessory Shelf

THE STUDIO COMPACT

Micro-Trak's "Studio Compact" is the newest, of a group of four, fully equipped audio control centers.... Designed for the professional, the Studio Compact offers top line Micro-Trak components throughout. 740 Turntables, 303 Tone Arms, 500-AL Cartridges, a high quality dynamic mike, and your choice of one of three different four channel audio consoles.... For broadcast the 6444 stereo or the 6454 mono, for disco the 6440 stereo....

Best of all a "Studio Compact" with the 6454 console is only \$1745.00. With other console choices slightly higher....

See your Dealer or contact our Marketing Office....



MICRO-TRAK CORPORATION
620 RACE ST., HOLYOKE, MASSACHUSETTS 01040

4. **Type of Program** - These have been changed to agree with what's required on the renewal form. And, NEWS has been broken out into its own separate category, instead of being included with OTHER, as it had been previously. Here are the program **types** defined by the Commission and the accepted abbreviation for each:

INSTRUCTIONAL - (I) - includes all programs designed to be utilized by any level of educational institution in the regular instructional program of the institution. In-school, in-service for teachers, and college credit courses are examples of instructional programs.

GENERAL EDUCATIONAL - (GEN) - an educational program for which no formal credit is given.

PERFORMING ARTS - (A) - a program, live or recorded, in which the performing aspect predominates such as drama or concert, opera or dance.

NEWS - (NS) - includes reports dealing with the current local, national and international events, including weather and stock market reports; and commentary, analysis, or sports news when it is an integral part of a news program.

PUBLIC AFFAIRS - (PA) - includes programs dealing with local, state, regional, national or international issues or problems, including, but not limited to, talks, commentaries, discussions, speeches, political programs, documentaries, mini-documentaries, panels, roundtables, vignettes, and extended coverage (whether live or recorded) of public events or proceedings, such as local council meetings, Congressional hearings, and the like.

LIGHT ENTERTAINMENT - (LE) - includes programs consisting of popular music or other light entertainment.

OTHER - (O) - includes all programs not falling within the definitions of Instructional, General Education, Performing Arts, News, Public Affairs, or Light Entertainment. Sports programs should be reported as "Other."

5. **An entry for each program presenting a political candidate**, showing the name and political affiliation of such candidates.

6. **Donor Announcements** - An entry giving the name(s) of any donor(s) or person(s) furnishing money, service, or other valuable consideration. (See section 73.503, including Notes 1-5, and section 73.1212). This entry in effect says that the donor announcement was made on the air. Now, here's the change: As an alternative to entering the name of the donor(s) on the log, an entry of the word "Donor(s)" may be made, providing that the log shall clearly indicate that the name of the donor(s) or person(s) is retained in the station's public file. Such information for a given series of programs need be entered in the public file only once, provided that the information is identical for each program in the series. This information shall be retained in the public file for two years. Program logs submitted to the FCC (at renewal, for example), must include a list of the names of the donor(s) indicated on those logs.

7. **Public Service Announcements** - An entry showing that a public service announcement (PSA) has been broadcast, together with the name of the organization or interest on whose behalf it was made. (Make sure you don't forget to include the organization's name — not just "Concert Promo", but "Concert Promo — U/T Student Council." In what is called "Note 3" to section 73.582, the Commission attempts to define a public service announcement:

"A public service announcement is one which promotes programs, activities, or services of Federal, State, or local governments (e.g. recruiting, sales of bonds, etc.) or the programs,

activities or services of nonprofit organizations (e.g., UGF, Red Cross, Blood Donations, etc.), and other announcements regarded as serving community interests, excluding time signals, routine weather announcements, and promotional announcements. (See, however, Section 73.503(d) with respect to preclusion of announcements promoting the sale of a product or service.)"

That last line is the kicker. It clouds things up a bit, because Section 73.503(d) says, in part:

".....no announcements promoting the sale of a product or service shall be broadcast in connection with any program."

It would seem that Note 3 and 73.503(d) are in conflict in some respects. The latter flatly prohibits announcements promoting the sale of a product or service, while the former says you **can** promote the sale of services if they are from a non-profit organization or the Federal, State or local government. Of the two pieces of material, obviously Note 3 gives non-commercial broadcasters a wider margin, and at least tries to define what the Commission considers to be the definition of a PSA. We would hope that the reference to 73.503(d) does not mean that its provisions take precedence over those in Note 3. We would hope that what appears to be a conflict between the two sections can be either explained or resolved by the Commission. IBS will be in touch with the Commission staff on this question, and we'll report back to you at a later date.

8. **Other Announcements** - Program log entries are needed for:

- a) Station ID times
- b) each announcement presenting a political candidate, showing the name and political affiliation of such candidate.
- c) each announcement made pursuant to the local notice requirements of section 1.580 (pre-grant) and section 1.594 (designation for hearing), showing the time it was broadcast.

d) showing that broadcast of taped, filmed, or recorded material has been made in accordance with the provisions of Section 73.1208.

MANUAL LOG ENTRIES

Most IBS stations utilize a manual log, that is, one kept by handwriting rather than by automation. The Commission says:

"Entries on a manually kept log may be made either at the time of or prior to broadcast. The employee responsible for keeping the log shall sign the log when starting duty and when going off duty and enter the time of each. If entries are pre-printed prior to broadcast and any deviation therefrom occurs in what was actually broadcast, an appropriate correction must be made on the log. When the employee keeping the log signs the log upon going off duty, that person attests to the fact that the log, with any corrections or additions made before he signed off, is an accurate representation of what was actually broadcast."

Remember, you must sign the program log twice — once when going on duty, and again when going off duty. Full signature is required both times.

PROGRAM LOG CORRECTIONS

As mentioned above, when an operator signs the program log as he or she goes off-duty, they are at-

testing to the fact that what is shown in the log, as corrected, is an accurate representation of what was actually broadcast. Therefore, corrections made while the operator is still on duty only require the striking out of the erroneous portions and the correction being entered. (Usually, a single line cross-out of the error is the accepted way to strike it out, while maintaining its readability, if necessary). However, if corrections or additions are made on the log **after** the operator has signed off duty, an explanation must be made on the log or an attachment to it, dated and signed by either the person who kept the log, the station program director or manager, or an officer of the licensee. There are other sections of the new rules dealing with automatic logging, but most IBS stations do not utilize automatic logging, yet. And, there's another section that deals with a situation where a network supplies full logging information for its programming supplied during the "full week" you may use for license renewal filing. But, that really hasn't much application at most our stations because they don't carry unusually large amounts of network programming.

Again, what we've tried to do here is briefly highlight some of the areas of most interest to college broadcasters in the new logging rules. But, we have not covered every detail. Keep your eyes open for receipt of the revisions from the Commission, and go over them closely when you get a copy.

From the log of the Starship Enterprise...

Star Trek's Gene Roddenberry is a new fifteen minute radio documentation on the career of the famed creator and executive producer of Star Trek. Gene Roddenberry tells his own story in the program. He discusses the production of Star Trek from the early days to the present. He also talks about other television projects that he has been successful in producing. This program recently aired on Radio Station KLA on the UCLA campus in

Los Angeles, and had one of the largest listening audiences held by this station.

The program is being offered free of charge to any radio station that would be interested in airing it, and would supply a tape for it to be dubbed. The program has no commercial content. Send mailing instructions and tape to, L.E. Wallace, Jr., P.O. Box 15233, Baton Rouge, LA 70895.

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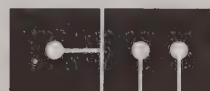
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A Novel Cart Timer

by Thomas W. Bridges

One of the problems we have faced in training beginning announcers is how to record a tape cartridge and not "run off the end" of the tape. The circuit described in this article tells how a timer can be built which will keep the announcer informed of how long he has been recording and also give him an indication when he is within ten seconds of the end of the tape.

Circuit operation: Basically, the circuit consists of a NE555 astable multivibrator driving a 7490 decade counter, 7447 decoder / driver, and MAN readout for seconds, and another 7490/7447/MAN combination for tens of seconds. A 7410 three input NAND gate is used to provide a blinking of the display during the last ten seconds of either a 40 or 70 second cartridge tape. Another section of the 7410 was used as a latch to interface to our machine and provide an automatic counter reset when the machine was stopped.

The blinking of the readouts is accomplished by bringing the outputs of the ones and twenties digits and either the tens (for a 40 second cart) or forties digit (for a 70 second cart) to the inputs of one section of the 7410. When the selector switch is set for a 40 second cart, a time on the counter of 31, 33, 35, 37, and 39 seconds will cause the 7410 output to go low and blank the displays. On the even seconds from 30 to 40 seconds, the displays read normally. It is this flashing at a one Hertz rate that signals the approach of the end of the tape. With the switch set to the 70 second position, flashing begins at 61 seconds. If the flashing option is not wanted, omit the connections to pin 4 of the 7447s.

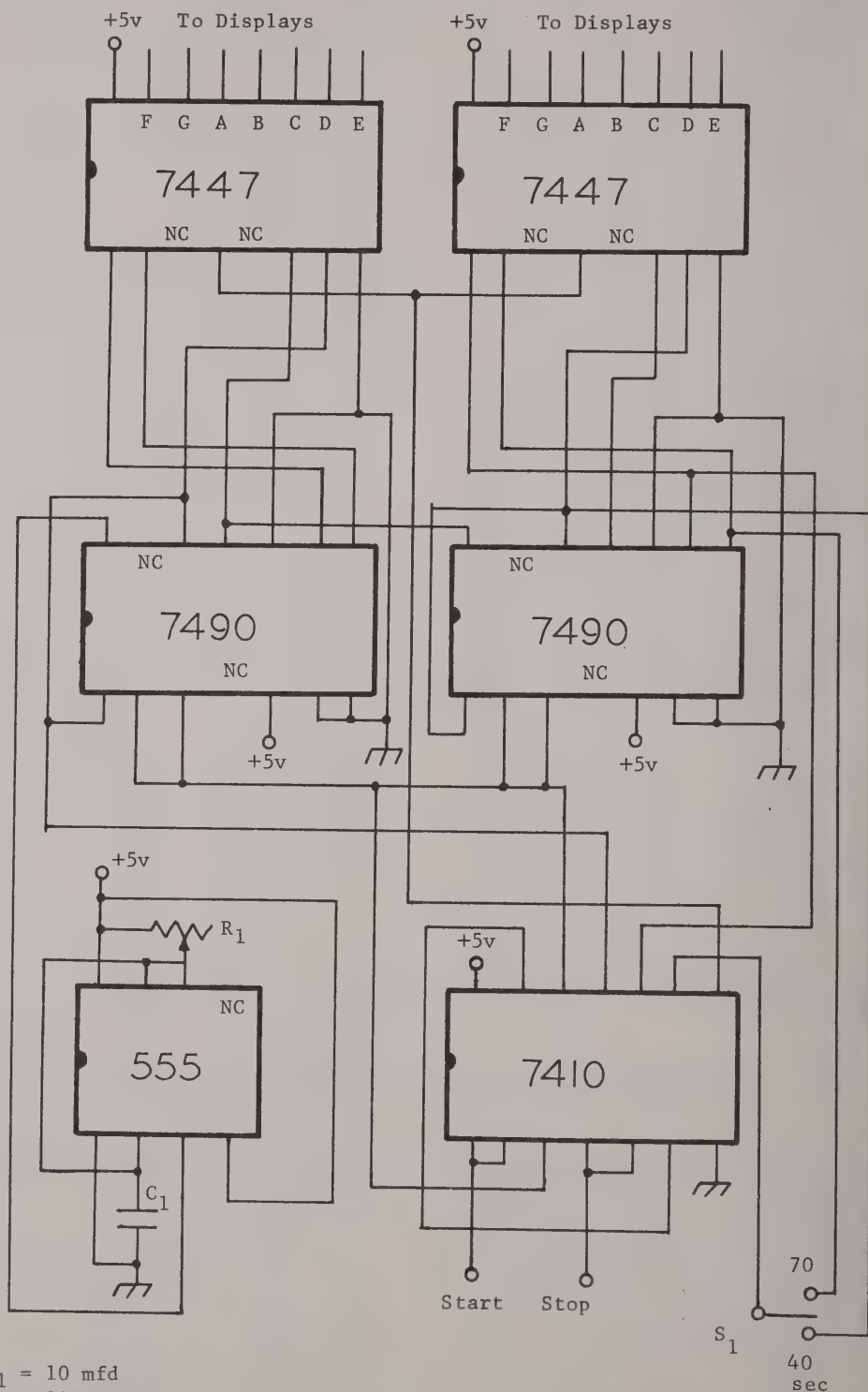
Installation and Adjustment: The timer begins counting when the start line is momentarily grounded. To stop the counting, the stop line is likewise momentarily grounded. This may be done as part of the pushbuttons which activate the cart machine. In the tube/transistor hybrid unit we use, we connected a small relay in parallel with the solenoid which actuates the pressure roller. The center arm of the SPST relay contacts was grounded

and the start and stop lines were connected to the other terminals.

To calibrate the timer, ground the stop line to zero the counter, then ground the start line and adjust the pot to give a reading of 70 seconds when playing a 70 second cart. We

have found nearly all of the carts which we have were very close to the time marked on them. As an alternative method, an accurate watch could be used to adjust the NE555 for an output of one pulse per second.

Thomas W. Bridges is station manager of KUUB-FM and broadcasting instructor at Uintah High School, 161 North Tenth West, Vernal, Utah, 84078.



$C_1 = 10 \text{ mfd}$
 $R_1 = 200K \text{ pot}$
 $S_1 = \text{SPDT}$

A NOVEL CART TIMER

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NAZARETH
OZARK MT. DAREDEVILS
RICK WAKEMAN

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of The A&M/Horizon class of '77.

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GALLAGHER & LYLE
PIPER
CHARLIE HADEN
HOMETOWN BAND
HUMMINGBIRD

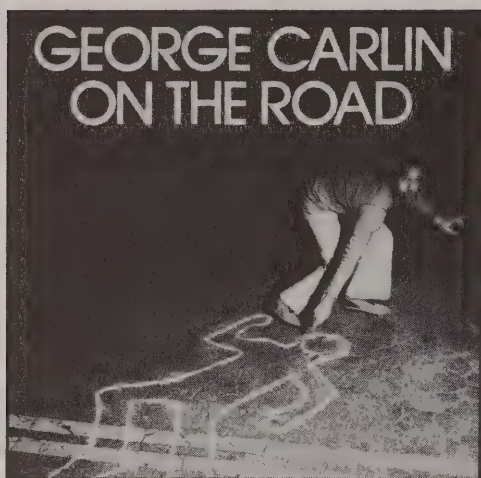
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A&M Records
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Hollywood, CA. 90028 (213) 469-2411
or your local college rep.



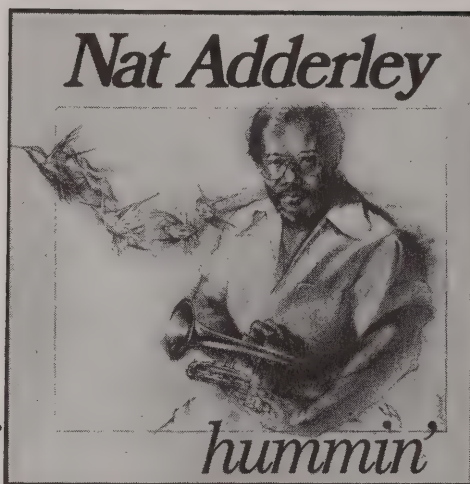
A+



A+

Another live album from the outrageously funny George Carlin.
Attendance: Excellent.
Performance: Excellent.
Attitude: Absurd.

Produced by Monte Kay and Jack Lewis in association with George Carlin.



A+

The album that proves without question that Nat Adderley is one of the finest jazz musicians around. "Hummin'" really makes the grade.

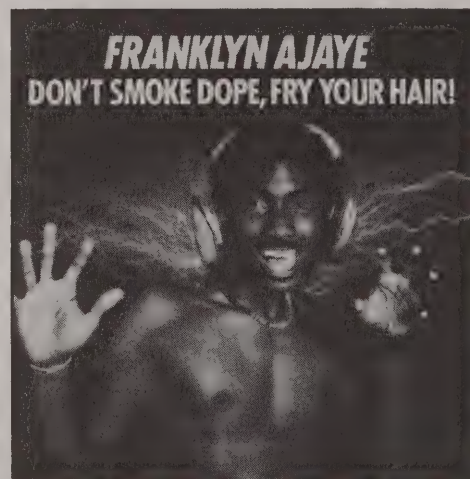
Produced by Nat Adderley.
Executive Producers Monte Kay and Jack Lewis.



A+

The Kenny Rankin Album is lyrically poignant and musically beautiful. Arranged and conducted by Don Costa.

Produced by Michael Stuart.



A+

A side-splitting album from comedian/actor Franklyn Ajaye, star of Universal Film's "Car wash" and MGM's "Sweet Revenge." One of the funniest albums you'll hear all year.

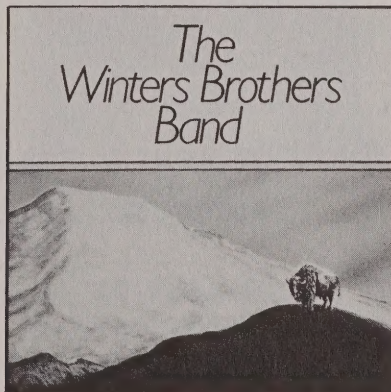
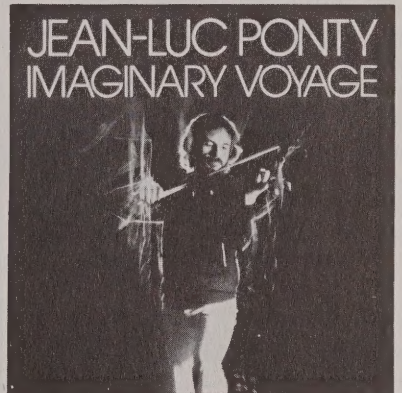
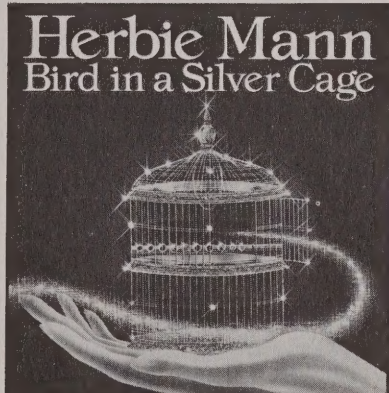
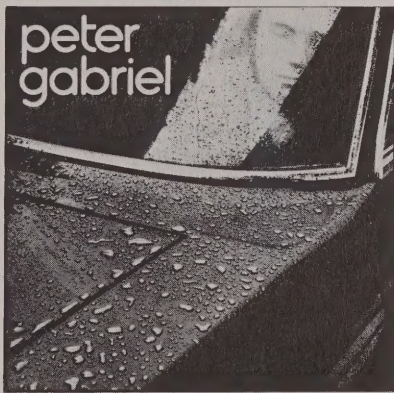
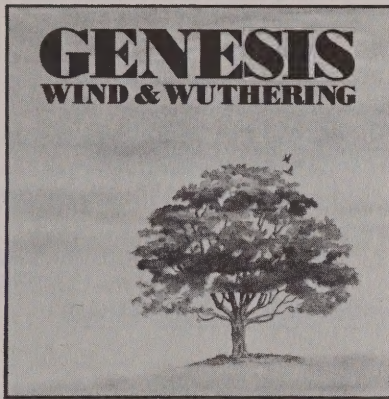
Produced by Monte Kay and Jack Lewis

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Possible Sources for PSA Material

Many stations have inquired about sources for produced Public Service Announcements. The following list was compiled in the past year using the various trade magazines and other sources. Not all suppliers are presently producing spot PSA material, and no word is to be had about costs. However, a short letter to each of the following organizations stating that you are interested in airing PSA's will probably be all you need.

IBS will publish an expanded list early next year. All stations who know of additional sources for produced PSA's and/or PSA scripts are asked to send information to JCR for publication.

Action
Marshall Pittman
806 Connecticut Ave. N.W.
Washington, D.C. 20525

Advertising Council
Nancy Napier, Media Dept.
825 Third Ave.
New York, New York 10022

American Foundation for the Blind,
Inc.
15 W. 16th Street
New York, New York 10011

Larry Black Show
Larry Black
R.D. 2
Freeville, New York 13068

Broadcasting Foundation of America
52 Vanderbilt Avenue
New York, New York 10017

Call for Action Inc.
1785 Massachusetts Ave. N.W.
Washington, D.C. 20036

Sam Chase Associates, Inc.
118 W. 79th Street
New York, New York 10024

Creative Services of the U.S. Catholic
Conference
1312 Massachusetts Ave. N.W.
Washington, D.C. 20005

Do It Now Foundation
Box 5115
Phoenix, Arizona 85010

Educational Communication
Association
961 National Press Bldg.
Washington, D.C. 20004

The Episcopal Church (Div. of Radio &
Television of the Executive Council)
815 Second Avenue
New York, New York 10017

Lutheran Church in America
Department of Press, Radio & TV
231 Madison Avenue
New York, New York 10016

Lutheran Council in the USA
Film and Broadcast Relations Unit
315 Park Avenue South
New York, New York 10010

Maryknoll Media Relations
Walsh Bldg.
Maryknoll, New York 10545

National Assoc. of Council Broadcast
Executives
233 McClellan Drive
Pittsburgh, Penn. 15236

National Bird Watching Society
2519 Maryland Avenue
Baltimore, Maryland 21218

The Protestant Radio and Television
Center Inc.
1727 Clifton Road NE
Atlanta, Georgia 30329

Public Affairs Broadcast Group
1606 N. Highland Avenue
Los Angeles, California 90028

Public Broadcasting Associates Inc.
1717 N. Highland Ave. Suite 901
Hollywood, Calif. 90028

Radio and TV Roundup Productions
18 W. 45th Street
New York, New York 10036

Radio Bible Class
Box 22
Grand Rapids, Mich. 49501

Radio Bible Institute
Box 272
Ashland, Va. 23005

Southern Baptist Radio-TV Com-
mission
Box 12157
Fort Worth, Texas 76116

Summit Productions
6605 Ampere Avenue
No. Hollywood, Calif. 91606

TRAV-Television, Radio and Audio-
Visuals Presbyterian Church in the
U.S.
341 Ponce de Leon Ave. N.E.
Atlanta, Ga. 30308

United Methodist Communications
475 Riverside Drive
Suite 1370
New York, New York 10027

United Presbyterian Church in the
USA
Division of Communications
475 Riverside Drive
New York, New York 10027

U.S. Bicentennial Media Group
2315 E. Broad Street
Richmond, Va. 23223

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your articles

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**your ideas and
designs**

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JANIS IAN
MIRACLE ROW
including:
Let Me Be Lonely
I Want To Make You Love Me/Candlelight
Take To The Sky/The Sunset Of Your Life



Cheap Trick
including:
Elo Kiddies/Mandocello
The Ballad Of T.V. Violence (I'm Not The Only Boy)
Hot Love/Taxman, Mr. Thief



TANGERINE DREAM
STRATOSFEAR
Mind-boggling,
innovative new musical sounds
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STARCASTLE
FOUNTAINS OF LIGHT
including:
Fountains/Dawning Of The Day/Silver Winds
True To The Light/Portraits
Diamond Song (Deep Is The Light)



Derringer
SWEET EVIL
including:
Let's Make It/Keep On Makin' Love
Sittin' By The Pool/Drivin' Sideways
I Didn't Ask To Be Born



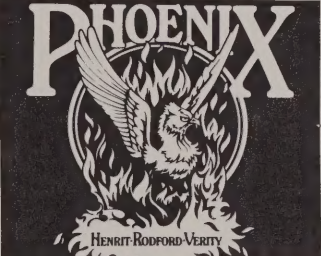
JEFF BECK LIVE
WITH THE
JAN HAMMER GROUP
including:
Scatterbrain/Blue Wind
Darkness-Earth In Search Of A Sun
She's A Woman/Freeway Jam




Al DiMeola
Elegant Gypsy
including:
Flight Over Rio/Midnight Tango
Mediterranean Sundance
Race With Devil On Spanish Highway
Lady Of Rome, Sister Of Brazil




PHOENIX
HENRI RODFORD-VERITY
including:
Easy/From The Ashes/Try A Little Rock 'N' Roll
Mississippi Neckbone/I'll Be Gone



JOURNEY
NEXT
including:
Spaceman/Nickel & Dime
Karma/People/Here We Are




ELLIOTT MURPHY
JUST A STORY FROM AMERICA
including:
Drive All Night
Rock Ballad
Think Too Hard
Let Go
Anastasia



Valerie Carter
Just A Stone's Throw Away
including:
Ooh Child/City Lights/Cowboy Angel
Heartache/Back To Blue Some More



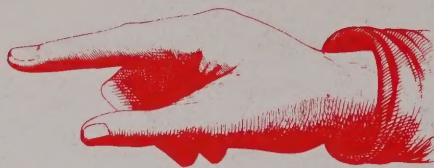
MUDDY WATERS
HARD AGAIN
features
Johnny Winter and James Cotton on all tracks
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Rock And Roll ('22)
Deep Down In Florida/Mannish Boy
Bus Driver/Crosseyed Cat



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1977

NATIONAL ASSOCIATION OF BROADCASTERS ESSAY CONTEST

- Subject:** The First Amendment and the Electronic Media
- Purpose:** To stimulate thoughtful analysis and discussion of the rights of the public and the responsibilities of broadcasters under the First Amendment.
- Scope:** Essays may be written on any aspect of the First Amendment and the Electronic Media, including but not limited to such topics as government abridgement of the public's First Amendment rights and the validity of imposing different First Amendment standards for broadcast and print media expressions.
- Essay Requirements:** The contest is open to all fulltime and parttime students enrolled in a college or university (undergraduate, graduate and professional schools) during the 1976-77 academic year. No essay will be accepted unless prepared for this contest and not previously published. Each entrant will be required to assign to the Association all right, title and interest in the essay submitted.
- Judging:** The essays will be evaluated on originality of thought and clarity of expression. The judges for the contest include William Leonard, Vice President, Washington, CBS, Inc.; Herbert Hobler, President, Nassau Broadcasting Company, Princeton, New Jersey; and David Scribner, President, Doubleday Broadcasting Company, Inc., Dallas, Texas.
- Other Essay Requirements:** The maximum length of the essay is 2,000 words. All entries must be typewritten.
- Amount of Prize:** \$500.00
- Submission Deadline:** Essays must be postmarked no later than June 1, 1977. The winner of the contest will be notified by July 15, 1977. Essays should be sent to: **First Amendment Essay Contest**
National Association of Broadcasters
1771 N Street, N.W. (Room 602)
Washington, D.C. 20036



THE INTERCOLLEGIATE BROADCASTING SYSTEM
P. O. BOX 592
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Reynolds Station
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